AMERICAN

MARCH • 1954

Cinematographer

THE MAGAZINE OF MOTION PICTURE PHOTOGRAPHY

THEATRE
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In This Issue . . .

- Filming The Everest Climb
- 3-D Film Festival Screening
- Organizing A TV Film Production Unit

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How Cowboy Willie learned his lesson

TRAINING FILM ON DU PONT "SUPERIOR" 3 WINS NATIONAL SAFETY COUNCIL AWARD

The National Safety Council has given one of its top honors to the Clark Equipment Co. of Battle Creek, Michigan, for producing a unique, driver-training film entitled "Safety Saves." Designed to explain safe driving practices to operators of fork-lift trucks, the film is based on the dangerous driving habits of a "villain" called Willie the Cowboy. Willie's showoff driving leads him from one narrow escape to another. But he pays no heed, until he finally learns his lesson . . . too late.

Engaged in manufacturing material-handling equipment, the Clark Co. has long recognized the great value of films for explaining the proper operation of this machinery. Clark dealers all over the world can choose from over 15 different titles. Many of these films were made "right on the spot," showing Clark equipment in active use by Clark's customers. Special lighting was often impossible, so the extreme versatility of a high-speed film, such as Du Pont "Superior" 3, was especially helpful. That's why every foot of "Safety Saves" was shot on this fast film.

Try out the exceptional speed of Du Pont "Superior" 3. Its A.S.A. incandescent rating of 100 permits splendid results under the trickiest conditions of interior lighting . . . captures shots impossible with slower emulsions. It has a daylight rating of 125 . . . wide latitude . . . longer tonal range . . . pinpoint definition. For more information, write to the nearest District Sales Office listed below. E. I. du Pont de Nemours & Co. (Inc.), Photo Products Department, Wilmington 98, Delaware. *In Canada: Canadian Industries, Ltd., Montreal.*

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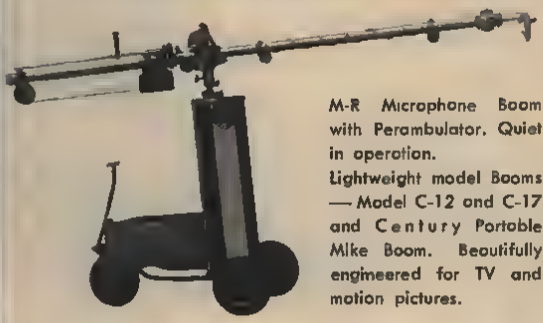

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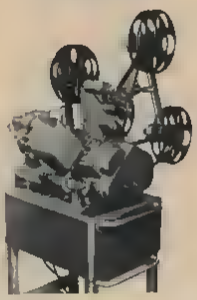
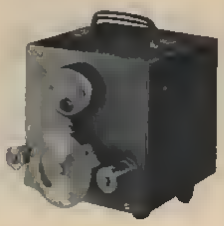


ROBOT AUTOMATIC SPLICER

No heat required Assures exceptionally strong positive splice Simple operation Portable

AURICON CAMERAS

Illustrated: Cinevoice with 3-lens turret, Zoom Finder and 400 ft Magazine.



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. for 16mm and 35mm cameras Sturdy, yet light enough not to tire user Easy panning and tilting For all hand held cameras

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— a portable darkroom Large enough to take 1000 ft 35mm magazines Double zipper Completely light proof

*9.5mm Lenses in 16mm C mount. 18.5mm (extreme wide angle-flat field) Lenses available in mounts for all 35 mm Motion Picture Cameras.
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important news

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Now—on the huge six and one-half acre site of the Mitchell Camera Corporation plant — increasing numbers of 35mm and 16mm cameras are being created to meet the extensive use of professional motion picture equipment in such fields as television, entertainment, business, education, religion and government. Each of these superbly designed cameras possesses the supreme quality craftsmanship rightly due the world's **most used.. most flexible** professional motion picture cameras.

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AMERICAN
Cinematographer

THE MAGAZINE OF MOTION PICTURE PHOTOGRAPHY
PUBLICATION OF THE AMERICAN SOCIETY OF CINEMATOGRAPHERS

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ON THE COVER

COLORFUL SET—The Technicolor camera is trained on the colorful Western Town set for the fadeout scene of Paramount's "Red Garters," photographed by Arthur E. Arling, ASC. At stage center is Rosemary Clooney leading the trussed up Jack Carson on a horse.—*Paramount photo by Jack Kofman.*

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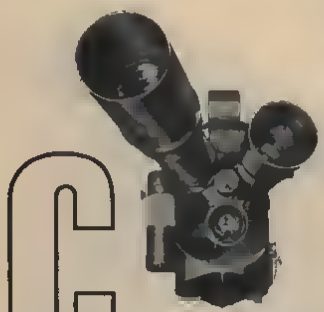

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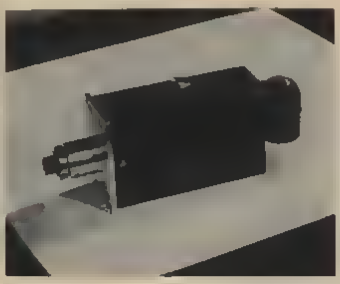
WHAT'S NEW

in equipment, accessories and service

Collapsible Dolly — Camera Equipment Company, 1600 Broadway, New York 19, N. Y., announces a new collapsible 3-wheel camera dolly designed especially for cameramen who want an easily transportable dolly for field and location filming. The new dolly, illustrated above, folds into the compact size of 18" x 12" x 36", and fits into a sturdy carrying case. When fully assembled for use, dolly measures 45" in width by 46" in length.

Dolly is equipped with swivel wheel at rear for easy steering. This may be locked into position for straight forward dollying. Dolly also mounts a "baby" tripod and provides space for both the cameraman and his assistant to ride. Price of the dolly is $300. Carrying case is $30.00 additional.



New Recording Unit—J. A. Maurer, Inc., 2701 Thirty-first Street, Long Island City, New York, announces a new negative-positive dual track Model F prime recording optical system. The new component combines in a single unit positive or negative recording in a dual bilateral variable area sound track. Variable density is available to meet specific requirements and laboratory facilities. It can be installed in any film recorder or single-system sound camera. Price is $1,950, including three 90-B pre-focused exposure lamps. The company offers liberal trade in allowance on earlier Model F prime units.

Split-reels—Florman & Babb, 70 West 45th Street, New York 19, N. Y., offer a complete line of split reels for 16mm motion picture film, which permits projecting film on cores without the necessity of rewinding to reels. You simply open the split reel, insert the film on core, and close the reel. Prices of reels range from $1.50 for 400 ft. size to $9.00 for the 1600-ft. size.

Glare Softener—Crescent Portrait & Frame Co., 14068 Euclid Ave., Cleveland 12, Ohio, offers a glare-softening coating material designed to help the TV cameraman and motion picture photographer to get better pictures of bright and shiny objects. The product, known as Crescent Matton, is available in easy-to-use, self-spraying aerosol containers. Formulated from the same acrylic materials used to manufacture many of the modern plastics, Matton is ideal for toning down glossy or bright objects or surfaces of products being photographed for TV film commercials. A 12 oz. container sells for about $2.25.

(Continued on Page 120)

Shown at right of "Super 1200" is Clete Roberts, Commentator-Reporter for "Street Corner U.S.A." Operating the Auricon "Super 1200" 16mm Single System Sound Camera is Charles "Chuck" Short, I.A.T.S E. Cameraman.

"Street Corner U.S.A." with Clete Roberts

...filmed for Television with the AURICON "Super 1200" 16mm Sound-On-Film Camera

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WHAT'S NEW

(Continued from Page 118)

ColorTran Dual Converter—Natural Lighting Corp., 612 West Elk Ave., Glendale Calif., announces as an addition to its ColorTran Converter line a new unit known as the Dual Converter. This unit handles the input power from two seperate 115 volt circuits so that a total wattage of 3000 is available to produce more illumination than a single line allows.

The ColorTran "steps" this quantity

up to produce the equivalent of 7000 watts of photographic color light. The new unit has color temperature adjustments for all types of color film and is equipped with separate ammeters and fuses for each circuit, so the load may be balanced. Price of the Dual Converter is $197 50 Deliveries begin in April

Continuous Projector—Triangle Continuous Daylight Motion Picture Projector Company. Skokie, Ill., announces a new portable equipment for the continuous showing of 16mm sound films. The unit, which is both projector and screen, will show up to 1600 feet of film (44 minutes) on a 13 x 18 inch screen by rear projection.

Completely self-contained and similar to a television set in appearance, it will repeat a film continuously for up to 200 hours with no rewinding Or, by means of an automatic stop at the end of the film, it may be set to run only once and repeated by pushing a button.

Further details and price may be had by writing to the manufacturer and mentioning *American Cinematographer* magazine.

Magnasync Stereo Sound—Concluding several months of engineering and planning. Magnasync Manufacturing Company, North Hollywood, Calif., announces a new series CinemaScope stereophonic sound reproduction equipment in complete theatre packages ranging in price from $2,757 to $3,591.50. Accord-

(Continued on Page 156)

PROCESSING is PROFITABLE

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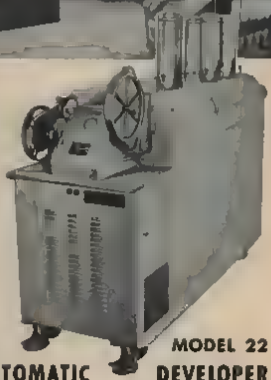

MODEL 22

AUTOMATIC DEVELOPER

Model 22 is a portable developing machine for 16mm black and white, negative, positive or reversal film. Operates in daylight. Capacity up to 60 feet per minute. Self contained, entirely automatic, easy to operate. Complete refrigeration, re-circulating systems, air compressor and positive temperature controls. Moderately priced.

Today's demand for faster, better, more dependable processing presents an excellent opportunity for local laboratories in every community. Houston-Fearless equipment, standard of the motion picture industry in Hollywood and throughout the world for 24 years, makes it possible for you to offer processing service in your locality that is days and weeks ahead of 'out of town' schedules. Houston-Fearless processing machines handle the entire job from camera to screen with each step under fully automatic control. Quality of work is unsurpassed. Take advantage of the need for this service in your community. Write for information on your requirements.

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Model 11
A TRULY GREAT CAMERA
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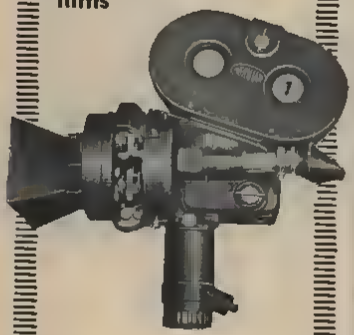

For tough and trying assignments, ARRIFLEX 35 is in a class by itself. Reflex focusing through photographing lens while camera is oparating—this is just one outstonding ARRIFLEX feature.

Equipped with bright, right-side-up image finder, 6½ x magnificatian. Salves all parallox problems. 3 lens turret. Variable speed motor built inta handle aperates fram lightweight battery. Tachameter registering from 0 to 50 frames per secand. Compact, lightweight for either tripod ar hand-held filming. Takes 200' ar 400' magazine. Write for free falder.

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CLOSEUPS

Notes and editorial comment

Last month, Paramount Studios officially christened its new compatible system of photography and optical printing, which involves the use of its new "Lazy 8" camera, described in our December, 1953, issue (Pg. 588). The new official name? VistaVision—with a capital "V" in the middle.

With variable expander lenses such as the Tushinsky—which Paramount recommends—VistaVision films can be screened in any theatre of any size in the world. Unlike CinemaScope, with its long, narrow picture format, VistaVision stresses maximum screen height and width. This makes Paramount films adaptable to every theatre in the world, a studio executive has pointed out.

VistaVision begins with the photography by means of the studio's new Lazy 8 camera in which the negative travels horizontally instead of vertically, as with other motion picture cameras. Each frame is twice the area of that of conventional 35mm cameras, i.e., 8 sprocket holes in length. This gives a large negative image which is optically reduced in printing down to the release print, thus reducing grain size—an important factor with color films.

The Lazy-8 cameras, while developed by Paramount, are available to other studios. The company has furnished all major camera manufacturers with complete details, so that any company or individual wishing to acquire one need only place an order, and wait for it to be made up.

The studio stressed that "Paramount has no financial interest, directly or indirectly, in the collection of royalties or in any manufacturing profits that may come from any of the products that may be used by this system."

The studio demonstration, which compared the standard screen size and the standard aspect ratios to the new dimensions, was made on a screen 62 feet long and 35 feet high, said to be the biggest theatre screen in the world.

A sidelight of the demonstration, incidentally, was the new Technicolor process for manufacturing improved release prints which made its bow simultaneously with the screening of scenes from Paramounts first two VistaVision releases—"White Christmas" and "The Big Top." The new dye transfer process was first announced by Technicolor Corporation last October.

During the past ten years, Eastman Kodak Company has been quietly developing a new motion picture negative stock that is faster than any negative yet created.

In recent weeks, five of the major studios in Hollywood have been given a supply of this negative to test. The results have been startling.

Trade-named *Try-X*, the new stock is a successor to *Plus-X*—the film that has given such excellent results in the studios for years. The fastest negative yet made, it requires less light without inducing perceptible grain. Eastman has been exhibiting an 800 foot test reel of the film which was photographed in the New York subway without the aid of supplemental light. The result is one of the most astonishing jobs of black-and-white photography ever seen.

The new film stock will now enable cinematographers to photograph exterior scenes early in the morning or late in the afternoon—in other words, genuine dusk, dawn, and night shots with pictorial realism never before attained with other film stocks and the employment of supplemental lighting and filters.

Perhaps its biggest value will be to producers of television films, where speedy shooting and great economy of production is essential to success. Its use should enable such producers now to include in their TV pictures exteriors they have never before been able to attempt.

At the same time, *Try X* was introduced, Eastman Kodak Company also introduced its remarkable new fast professional sheet film—Kodak Royal Pan—which is twice as fast as any previous films of this type, and certain to be a boon to press and professional still photographers.

★

New lenses continue to command the attention of studio engineers in Hollywood, while 20th Century-Fox pursues its campaign for extended use of CinemaScope with stereophonic sound.

Several weeks ago, Joseph and Irving Tushinky, developers of an anamorphic lens system which bears their name, demonstrated the Tushinky Process of Variable Anamorphic Photography and Projection at the RKO-Radio studios in Hollywood for members of the Society of Motion Picture and Television En

(Continued on Page 156)

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The Only 16mm Camera with MIRROR REFLEX SHUTTER for Continuous Thru-the-Lens Focusing and Viewing.

The Arriflex 16 is the most advanced camera in the 16mm field. No comparison can be made with any existing equipment. It is in a class by itself... unique for its features, and outstanding for its workmanship.

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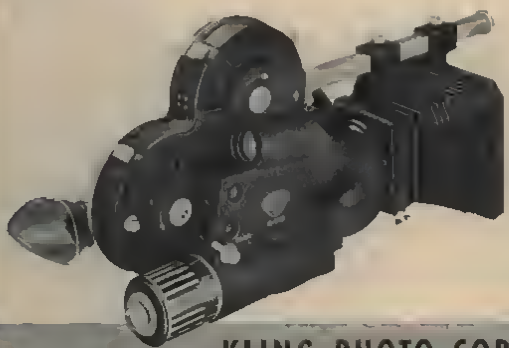
MIRROR REFLEX SHUTTER The most exciting feature of them all for accurate framing and critical follow-focus, through the taking lens, even during the actual shooting. Image on ground glass is brilliant, uninverted and right side up, magnified 10x through a highly corrected optical system. No parallax, and no need for accessory finders.

REGISTRATION PIN Found only in cameras selling for $3000 or more. Automatically engages and locks film during exposure. Assures absolute frame registration, and picture steadiness.

ELECTRIC MOTOR DRIVE No need to stop a scene to wind a spring. Has variable speed 6 volt DC motor with forward and reverse switch. Operates from portable, rechargeable battery pack, dry cell batteries, or with Transformer-Rectifier Unit on 115 volts AC. Easily interchangeable with Synchronous Motor Unit (available as accessory).

DIVERGENT 3-LENS TURRET Accommodates lenses from 11.5mm extreme wide angle to longest telephotos. Lenses quickly interchangeable. Wide angle and 300mm telephoto can be mounted simultaneously without mechanical or optical interference.



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No more groping for center of gravity. The new Model C 'Balanced' Tripod Head is equipped with a convenient, accessible positioning handle mounted below the top plate, which allows the operator to reposition the camera to the correct center of gravity. No matter what focal length lens is used on the camera turret, the camera can be balanced on the Model C Head without loosening the camera tie-down screw.

It has all the features which have made the "Balanced" head a gem of engineering ingenuity—quick release pan handle, tilt-tension adjustment to suit your preference. It's a Cameramen's dream!

Let's face it. You need a first class tripod to make better pictures. PROFESSIONAL JUNIOR has the rigidity, the range and the ease of operation that better pictures demand. Se N—try this tripod beauty—and you'll never be without

PROFESSIONAL JUNIOR TRIPOD—Friction Type. Handles 16mm cameras, with or without motor. Also 35mm DeVr B & H Eyemo with and without motor, and 400' magazine Tripod base interchangeable with Professional Junior ge drive head. "Baby" tripod base and "Ni-Bat" base available

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ARRIFLEX- 35mm and 16mm

MAURER 16mm Cameras

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Hollywood
Bulletin Board

TWO PRESIDENTS AND A VEEP—Following the dinner meeting of the American Society of Cinematographers in Hollywood last month, honored guests of the evening, Earl J Hudson (L), Vice-president of ASC in charge of West Coast operations and William J. Gorman (R), president of W J Gorman, Inc., chat with ASC President Arthur Edeson

Frank Planer, ASC, is directing the first unit photography of Walt Disney's "20,000 Leagues Under The Sea." The underwater photography is being done by Til Gabbani, the cameraman who also shot the memorable underwater sequences for Fox's "The Frogmen."

■

Tom Tutwiler, ASC, has been signed by Paramount Studios to shoot the air unit photography for "Strategic Air Command," which sequences are to be directed by veteran airman Paul Mantz

William Daniels, ASC, will direct the first unit photography on the production, which is to be filmed in Eastman Color with Paramount's new VistaVision cameras

●

Harry Stradling, ASC, is enroute to Italy where he will direct the photography of Warner Brothers' "Helen Of Troy."

●

Harold Wellman, ASC, is photographing a one-hour television film series in color for the Bell Telephone Company. Title of series is "Mr. Sun," which is being produced and directed by Frank Capra.

■

Warren Lynch, ASC, is currently shooting a series of television sports films for Sportsvision, Hollywood

●

Walter Strenge, ASC, one of the first cinematographers in the television film industry, is currently directing the photography of three TV film series at Hal Roach Studios for Roland Reed Productions: "My Little Margie," "Rocky Jones, Space Ranger," and "Waterfront"

■

Because photography is such an important factor in television films, it is logical that Phil Tannura, ASC, who shoots the "Burns and Allen" TV films, should share in the honor recently bestowed upon the Burns and Allen company by the National Association for Better Radio and Television The citation, awarded February 8, 1954, states: "We are very happy to inform you that your program has been voted by the members of this Association as the outstanding comedy program on television for the year 1953."

■

Walt Disney studio engineers have designed a new expander finder lens for use on Mitchell cameras using CinemaScope-type lenses New finder element, which fits on the direct through the camera finder, enables the cameraman to see the exact area taken in by the anamorphic lens on the camera.

PHIL TANNURA (R), recently elected to Board of Directors of the American Society of Cinematographers, is briefed on Board procedure by Arthur Miller, ASC 2nd Vice-President.

DONALD E. HYNDMAN, salesmanager of Eastman Kodak Company's motion picture film department in Rochester, and new ASC associate member, chats with John W Boyle ASC at Society's recent dinner

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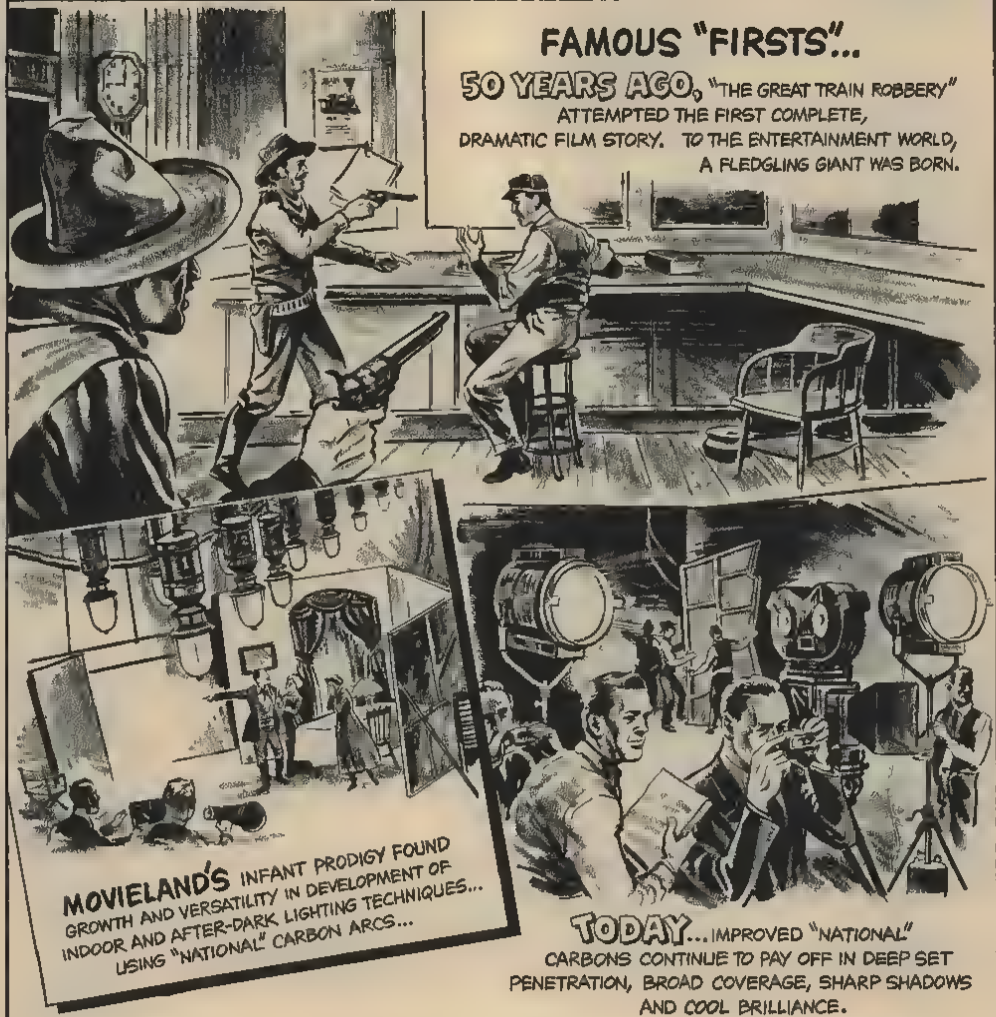

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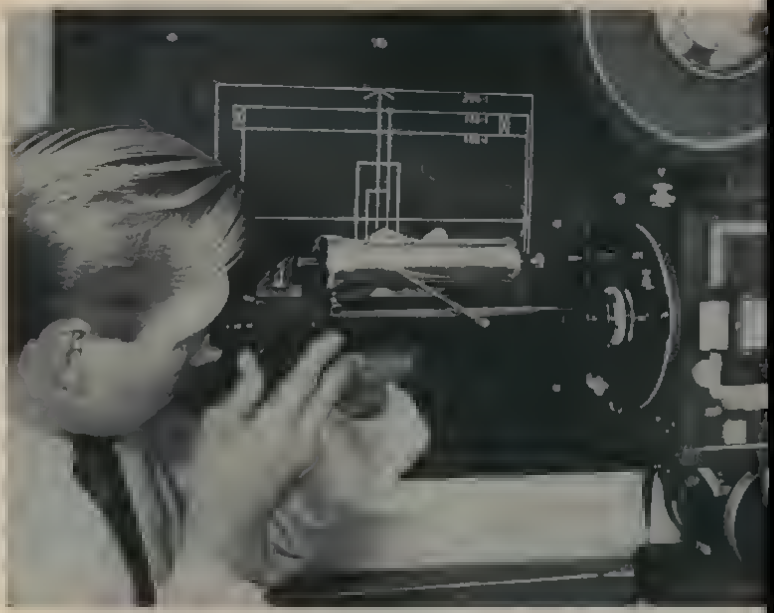

Taylor-Hobson camera focus autocollimator.

A New Instrument For Checking The Focus Of Camera-mounted Lenses

Taylor-Hobson Comero Focus Autocollimotor enobles comeromon to verify focus of lenses without shooting test strips

FOR ANY SERIOUS cinematography it is highly important to know that the camera lens is accurately focused without having to take a photograph. Exceptionally rough handling or extreme temperature conditions may shift the lens with respect to the film and hence make inaccurate the normal focusing scale

The Camera Focus Autocollimator enables the camera operator to carry, as an entirely self-contained and self-checking unit, an instrument to set the checking lens in a focus at infinity. The instrument provides an infinitely distant image of an illuminated reticle which can be picked up by the camera and focused on the film plane, thus establishing a true infinity focus. Any error then in the focusing can be eliminated by correcting hte fiduciary mark.

The whole instrument consists of two systems built in one body, 1) the projector system or collimator and 2) the viewing system or telescope.

Illumination is supplied by a standard-type commercial flashlight mounted adjustably along the body. Light from the bulb is condensed and reflected at right angles to illuminate a reticle This reticle is in a reflected focal plane of the objective, the reflection being by means of a semi-transparent mirror mounted in the center of the main tube at 45° to its axis. Thus, an image at infinity is formed by the objective, and collimated beams emerge from the instrument. If the camera is now put in front of the instrument, an image of the reticle will be formed in the focal plane of the lens; by moving the lens with respect to the film plane this image can he sharply focused on the film plane.

The objective collects light reflected from the film plane back through the camera lens and forms an image beyond the semi-transparent mirror. This image is seen in the telescope eyepiece, which is focused on a reticle in the focal plane of the objective When the image from the film plane also appears sharply focused. the film plane is in the focal plane of the camera lens

The Taylor-Hobson Camera Focus Autocollimator is precisely adjusted in manufacture, and its rigid construction insures that adjustment is maintained permanently. However, if it should be deemed necessary at any time to verify that the adjustment is correct, this can be done easily The instrument is placed on a convenient support and directed towards a distant object (at least two miles away). The eyepiece is focused on the reticle and it is checked that the plane of the latter coincides with the plane of focus of the distant object. This verifies telescope focus.

The flashlight is now removed, the knurled ring on the side mirror box is unscrewed, and the mirror box also removed. This exposes the side reticle. The eyepiece is unscrewed, placed over the side reticle and focused on it. It is then checked that the plane of the latter coincides with the reflected plane of focus of the distant object This verifies collimator focus. No further checks being necessary, the eyepiece is replaced, the mirror box and flashlight re-assembled, and the latter re-adjusted for maximum illumination

With standard ½ inch (X20) eyepiece and the instrument focused on film emulsion, the Camera Focus Autocollimator is suitable for checking

(Continued on Page 153)

Shooting A Newsreel-type Production In Color

There could be no retakes. We had to get the scene right the first time, every time

By RALPH W. LUCE
Pearson & Luce Productions

FILMING the "Parade of Lights," a key event in the Berkeley Chamber of Commerce 1953 Football Festival. On parallel is author's cameraman behind the Auricon "1200" camera. Another cameraman below uses hand-held Arriflex 16 camera for closeups and reaction shots. 5KW spots furnished illumination.

FOLLOWING the FCC's recent approval of color television, our company, like most other TV and industrial film producers, looks forward with interest to the day when television films and TV commercials are shot entirely in color. We see this transition from black and-white to color encompassing especially the filming of all news, sports and special events.

We were fortunate recently to undertake our first assignment of this type when we photographed in color for the Berkeley (Calif.) Junior Chamber of Commerce its annual Football Festival. The pattern of photography was essentially newsreel procedure; there could be no retakes and we had to carefully plan our shooting so as to get all the important action on film, and get it right the first time.

The Festival is an annual week-long celebration, beginning with the arrival of girls representing the major universities of the United States and Canada. These girls are Campus Queens of their colleges, and one of them was destined to be chosen "Miss Football of 1953."

As would be expected, there are many interesting events during the Festival, and our problem was to make an entertaining film, showing the highlights of the Festival in color and sound. Since there was only a limited budget available, we continually had to compromise

(Continued on Page 142)

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"OSCAR"

Annual achievement award of the Academy of Motion Picture Arts and Sciences

1953 NOMINEES

For Achievement Awards In Cinematography

TEN HOLLYWOOD directors of photography and one of France are contenders this year to receive the annual awards of the Academy of Motion Picture Arts and Sciences for the best cinematography of 1953. Their names and the titles of the productions they photographed appear at right.

While it is the productions themselves that are voted upon by the Academy members for the cinematographic and other awards, it is the directors of photography to whom the awards for photography are made at the annual presentation ceremonies in Hollywood.

The selection of eligible films for the Academy's annual awards for photography begins with the cinematographers themselves. The first of January, each director of photography in the Hollywood motion picture industry is invited to nominate one black-and-white and one color feature production on which he has received sole or joint screen credit. Titles of these films are then included in a preliminary ballot, which is then sent to all directors of photography in the industry.

In addition to the two pictures of his own filming which he may nominate, each director of photography at his own discretion may also nominate any one eligible black-and-white and one eligible color foreign production which he deems worthy of Academy consideration. Thus, many foreign-made films have a chance to compete with Hollywood productions for the Academy's cinematographic awards. Films are considered eligible for the Academy's consideration when they have been exhibited publicly in Los Angeles in a consecutive run of not less than one week, after an opening prior to midnight December 31st.

On receipt of the preliminary ballot, which contains the names of all the films entered by the various directors of photography, each man then votes for ten (or less) productions in each classification, in the order of his preference. When the Academy tabulates the votes, the twenty productions receiving the greatest number of votes are then screened by the Academy to give all directors of photography opportunity to evaluate them under uniform screen conditions.

Following these screenings, which are spread over a period of two weeks, a nomination ballot listing the ten black-and-white and ten color productions is mailed to all directors of photography with instructions to vote for five in each class which they consider best, listing them in order of preference. Following

(Continued on Page 145)

Nominees For Best Achievement In Cinematography For 1953

BLACK-AND-WHITE	COLOR
Joseph C. Brun, A.S.C. "Martin Luther" (deRochemont)	**Edward Cronjager, A.S.C.** "Beneath The Twelve-Mile Reef" (Fox)
Burnett Guffey, A.S.C. "From Here To Eternity" (Col.)	**George Folsey, A.S.C.** "All The Brothers Were Valiant" (MGM)
Hal Mohr, A.S.C. "The Four Poster" (Kramer-Col.)	**Loyal Griggs, A.S.C.** "Shane" (Para.)
Frank F. Planer, A.S.C. **Henry Alekan** "Roman Holiday" (Para.)	**Robert Planck, A.S.C.** "Lili" (MGM)
Joseph Ruttenberg, A.S.C. "Julius Caesar" (MGM)	**Leon Shamroy, A.S.C.** "The Robe" (Fox)

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WJAC-TV's compact studio wherein its first studio-produced quiz program is filmed by cameramen Merle Agnello (left) and Andrew J Racosky (right) In background discussing program are Robert Bellinger, radio producer-director, Edward Klym, television director, and quizmaster Paul Flinn The Auricon Cine-Voice cameras are fitted with 600-ft. magazines, record both sound and picture.

Organizing A TV Film Production Unit

How WJAC-TV launched its own newsreel and special events film production department

By MERLE AGNELLO
Staff Photographer, Johnstown Tribune-Democrat and WJAC-TV

WHEN THE JOHNSTOWN (PENNA.) TRIBUNE reached its 100th year of publication in 1953, the publisher, Walter W. Krebs, decided to print a series of special anniversary editions—one each month throughout the year He decided also to augment these special editions with a series of TV films covering graphically the same phases of community life as the newspaper series.

That's where we at WJAC-TV got into TV film production The Tribune Publishing Company owns and operates WJAC-TV.

At first, the company employed a local free-lance cameraman, but for various reasons, this did not work out. An operation of this kind requires first a man having pictorial news-gathering experience, and, if possible, local newspaper experience.

And that's how this writer became the cinematographer for WJAC-TV—after some sixteen years activity as a newspaper and U.S. Army still photographer, and with a limited experience in motion picture photography.

The station decided to purchase its own 16mm camera equipment. The first camera acquired was a Bell & Howell 70-DL with three good lenses on the turret: a B&H 1" f/1.9, a Kern-Paillard 17mm f/2.8, and a 75mm f/2.8. For shooting single system sound and pictures, an Auricon Cine-Voice camera was added with a full complement of lenses. Because newsreel filming often takes the cameramen in areas where power is not readily available, or where use of power packs can be burdensome, a transformer was added to our equipment which makes it possible to operate the Auricon camera from the current supplied by an ordinary automobile storage battery.

A Weston exposure meter, tripod, filters, two light boxes —each equipped with three sockets to take RFL-2's or PH-375 photofloods, and a measuring tape completed the equipment necessary for immediate filming. Later, another Cine-Voice camera was added to permit us more flexibility in filming a studio show requiring two-camera coverage.

In the beginning, the possibility of our doing our own film processing was investigated, but the management of WJAC-TV decided that our film volume did not yet warrant the purchase of such equipment. We located a good laboratory in nearby Pittsburgh, where we have our film processed and returned within 24 hours, and thus solved one of our biggest problems.

Last year, we used both Eastman and DuPont reversal. Because of the high emulsion speed of the DuPont 931 film, and the extraordinary fast service provided by our processing lab in Pittsburgh, we use more of this film than any other. Because of the lab's processing methods, we can expose the film on the basis of an ASA rating of 320 daylight and 250 tungsten, or 250 and 200 respectively on Weston meters.

When Eastman film is used, it is sent to a processing laboratory in Washington, D.C., offering "same day" service. If we get our film in their hands in the morning, it is processed and mailed out to us the same night. Because of the added distance, however, there is a three day time lapse between time we ship our film and get it back, which makes it impractical for us to use this film and lab for current news footage.

When the author was assigned to the film production department of WJAC-TV (actually, he is "loaned" to the station by the Tribune-Democrat on "detached" service, to use an Army term), his first move was to write to the various film and lighting manufacturers requesting latest data on use of film and lights in the production of television motion pictures. The most helpful information on lighting for TV films, perhaps, was supplied by a booklet issued by Eastman Kodak Company (1949) entitled "The Use of Motion Picture Film In Television."

Other sources of information were sent requests, including the Society of Motion Picture and Television Engineers, which supplied a number of pamphlets, including one written by Karl Freund, ASC, director of photography for Desilu Productions, Hollywood. In this Mr. Freund explains how he successfully met the photographic challenge of television films. "I familiarized myself with the current television publications of film manufacturers," he states. Then, Mr. Freund, who has been in motion picture photography for more than 20 years, quoted from the very same pamphlet which the author considers the best piece of literature available on lighting for TV films—the Eastman Kodak Company publication which explains why lighting contrast in TV films must not exceed a four-to-one ratio. In essence, the article explains that the iconoscope tube, which is used in telecast-

(Continued on Page 144)

FILMING a documentary on coal mining proved most challenging TV film assignment for cameraman Kacasky (L) and Agnello (behind camera) shown here planning a new camera setup

TO GET thrill shots of a Jaguar racing to and over camera cinematographer Merle Agnello lowered himself in open manhole, shot the action with a 16mm Bell & Howell camera.

Old style shooting...

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Hollywood 38, California

A 2-B haze filter and a Polaroid filter enabled cameraman Tom Stobart to photograph the rugged mountainous terrain with remarkable clarity

By ARTHUR L. MARBLE

Filming The Everest Climb

Cameramon Tom Stobort, veteran filmer of mountain climbing expeditions, photographed the conquering of famed Mt. Everest

A COLOR DOCUMENTARY film that has already won world-wide acclaim is "The Conquest of Everest," considered one of the finest adventure films ever made. It is a complete record of events of the English expedition that presented to Queen Elizabeth the most cherished coronation gift of all — news of man's mastery of the highest pinnacle on earth, the apex of northern India's Mount Everest.

Perhaps no subject presents greater filming problems to the cinematographer than high mountain climbing. Most of the Everest photography was the superb work of a professional, Tom Stobart. But the final awe-inspiring climax — the breath-taking panorama from man's topmost natural platform, the 29,002-foot peak—was filmed by an amateur photographer. The story behind this achievement is an epic of man's courage, brains and physical stamina.

During the past thirty years sixteen men have died in heroic attempts to scale Everest, and of the personnel of eleven expeditions that started out hopefully, only six men got within a thousand feet of the last forbidding summit.

The idea for the prize-winning documentary film began in 1951 when Eric Shipton, veteran mountaineer, returned from a scouting climb in the Himalayas. He reported a new Southern route to Everest; all the unsuccessful expeditions had approached from the North Tibetan route. With this valuable information, a new British climbing expedition was formed under the leadership of Colonel John Hunt. Soon after, a film unit was organized to record the proposed adventure.

Heading the cameramen was Tom Stobart, whose skill as a cinematographer was matched by climbing adeptness equal to any of the twelve others on the expedition. In fact, Stobart had been official cameraman on over thirty other climbing expeditions in all quarters of the globe.

The chief cameras used to film "The Conquest of Everest" were specially-designed eight-pound 16mm units. Significant also were four Bell & Howell lightweight cameras that weighed only two and a half pounds apiece. It was one of these cameras which made possible the thrilling climactic scenes of the expedition that were filmed by an amateur cinematographer.

Special telephoto lenses were fitted to each camera, making possible clear pictures of human figures nearly a mile away.

"There are two ways that an expedition to an out-of-the-way place can be filmed." Mr. Stobart explains. "The first is via the record shot and the second is to capture the effect, both physical and emotional, that the place may

(Continued on Page 152)

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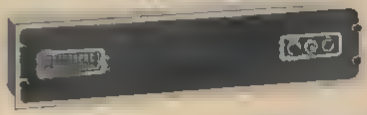

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SELECTED FOR SCREENING AT THE 1954 3-D

Eight 16mm 3-D Films Presented Merit Filming Awards In

AMERICAN CINEMATOGRAPHER'S 3-D FILM

AMERICAN CINEMATOGRAPHER'S first 3-D Film Festival was not the biggest of film festivals, but it was, perhaps, one of the most interesting of recent film exhibitions in that it presented for the first time anywhere a collection of 16mm motion pictures made in the exciting new medium — three-dimension.

The Festival screening was held the evening of March 4th at the Clubhouse of the American Society of Cinematographers, in Hollywood.

The Festival was non-competitive and there were therefore no awards for first, second, and third place, etc.

The eight films, which are listed above together with the names of their respective producers, represent an interesting crosssection of contemporary 16mm 3-D cinematography. The subjects range from typical short amateur-made home movies to professional productions. Of the eight films, six were photographed with Bolex 3-D camera attachments, one with the Nord stereo attachment, and one with a special twin-camera filming unit.

There are presently three systems commercially available for making 16mm 3-D motion pictures, using one camera and one strip of film. These are Bolex, Elgeet, and Nord. Stereo movies made with any one of these systems differ in picture format from that of 3-D movies made in 35mm, which are shown in motion picture theatres.

In the Bolex, Elgeet and Nord systems, the twin pictures — that is, the right and left eye images — are on one film, side by side, instead of on two separate films as in most 35mm systems. Because of this physical arrangement, the format of the 16mm 3-D picture on the screen is different than in theatrical films. The picture has a vertical instead of the conventional horizontal rectangular picture.

This is perhaps the greatest shortcoming of the Bolex, Elgeet and Nord

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By Mr. Joseph D. Price
Bartlesville, Oklahoma

This Is Progress

By Raphael G. Wolff Studios
Hollywood, California

ILM FESTIVAL

FESTIVAL . . . .

stereo systems. Especially today, when we are seeing more and more movies in theatres with larger aspect ratios, including the super aspect ratio of them all — CinemaScope. For many in the Festival audience, the "narrow" picture was an objectional feature.

One thing was clear, however, and that is that 16mm single-film 3-D pictures have none of the uncomfortable eye irritating distortion inherent in so many 35mm 3-D film presentations in theatres. This is obviously because both of the stereo images are properly located on a single strip of film and therefore are never out of sync. Where two projectors and two films are used, it is possible for one or the other film to get out of sync during projection unless there is suitable sync-monitor control in the projection system.

Another interesting observation is that 16mm 3-D films made by any of the three systems mentioned cannot be satisfactorily screened in large auditoriums to very large audiences. Here it should be remembered that all three systems were developed primarily to provide 3-D motion pictures (home movies) for essentially small family groups. However, the Festival screening demonstrated that films made with the Bolex system as well as those made with two-camera systems can be shown satisfactorily to audiences numbering up to 100, making either system ideal for production of 16mm stereo motion pictures for advertising, sales promotion, education and training purposes.

As the Festival Committee had pointed out, the films selected for screening were not necessarily extraordinary 16mm motion pictures. Rather, they were selected for their quality of stereo photography — which was, of course, the subject of the Festival.

The eight films, therefore, show typical applications of stereo in amateur movie making, in the production of a serious documentary, and to industrial and business film making.

Indian Summer, photographed in Kodachrome with a Bolex camera by Mr. Ernst Wildi, is a typical personal movie record of a young couple's visit to a popular vacation area in the Smokey Mountain National Park. The film demonstrates masterful handling of the Bolex 3-D camera attachment as well as an unusual flair for pictorial composition. It demonstrates also the full gamut of pictorial possibilities inherent in the stereo attachment, from thrilling, life-like closeups to making objects project through the screen and into the audience. The picture is 300 feet in length and has magnetic sound on film.

Thorndyke, The Cactus Kid, is a short slapstick comedy enacted by a group of movie amateurs under the direction of Mr. and Mrs. Lloyd N. Sanford of San Diego, California, using a Bolex camera and Bolex stereo. One hundred feet in length in 16mm Kodachrome, the story depicts the untimely end of a villain who steals a map from a poor gold miner.

Photographically, the picture is very good; the stereo effect sparkling. The fact that this was the only entry that was not a dupe, perhaps, made its pictorial quality all the more impressive on the screen. A limited number of titles carefully integrated with the picture aided in the story telling and made sound unnecessary.

Spring Has Come To Helsinki, 300 feet, Kodachrome, was photographed with a Bolex camera by Mr. Stig Schubert of Helsinki, Finland. One of two silent films entered in the festival, it is a typical amateur movie record of people enjoying a Finnish holiday known as the Feast of Spring. According to Mr. Schubert, his is the first 16mm stereo film to be made in his country.

The overall 3-D quality is generally good. As the film was not originally meant for any competition, Mr. Schubert explained, it lacks some of the refinements of a planned film, such as closeups and reaction shots. Nevertheless it holds considerable interest pictorially and technically.

Zoo Snapshots, 295 feet, Kodachrome with narration and sound on film, at once demonstrates the professional skill of its maker, Mr. J. S. Price, director of Peak Film Productions, London, England. Matching the stereo quality is the fine musical score and narrative which accompanies the carefully integrated scenes of a small family's visit to the London Zoo. The camera work is high quality throughout and the stereo effect is emphasized logically in scenes showing an elephant lifting his trunk which then extends out from the screen, and of a penguin extending his beak for food, etc. The picture was photographed with a Bolex camera and Bolex stereo attachment.

Four-D, 360 feet, Kodachrome, with narration on film, was photographed by Mr. H. G. Hawes, of the Maine Dairy Council, Augusta, Maine, using the Nord stereo system. Unfortunately, because the Nord projection attachment was accidentally damaged just hours before Festival screening time, there was not time to obtain a replacement, and as a consequence this film had to be omitted from the screening.

Sponsored by the Maine Dairy Council, this film sets out to sell the idea of greater participation by teen-agers in sports events for health's sake, and

(Continued on Page 150)

JOSEPH ZENEL, RCA research engineer, shows some of the vast amount of equipment necessary for recording pictures on tape magnetically. Note great size of reels which must store the film as it travels through recorder at speed of 30 feet per second

Video Tape Recording And Home Movies

Recording home movies on magnetic tape is still a long way off

By ROBERT J. BERRY

Bob Berry Cineventures

NOTE: *When the Radio Corporation of America demonstrated publicly for the first time last December its system of video tape recording, Brig. General David Sarnoff, Chairman of the Board of RCA, prophesied that the system would be employed also in fields other than television. He said: "With the further development of video tape techniques, numerous possibilities will open up . . The all-electronic chain of portable television camera, video tape recorder and standard television receiver, would make a convenient and versatile system for making amateur as well as professional motion pictures . . . In the home, the tape equipment could be used for home movies or connected to the television set to make a personal recording of a favorite television program."*—EDITOR.

RECENT ARTICLES on the subject of picture recording on magnetic tape, which have appeared in various publications, have predicted a revolutionary future for the motion picture industry, television film producers, and for amateur movie makers. The nomenclature of video tape recording (VTR) refers to any magnetic tape recording system designed for use at video frequencies. In such systems, electronically dissected images such as are now used in television are stored on tape for future showing.

As a result of receiving inquiries from a number of home movie fans who had read the above mentioned articles, and who apparently believe that VTR would very soon enable them to record simply and cheaply their own home television shows, the writer wishes to present here some basic facts concerning VTR and the possibilities of its application to home movies. The following views come from a man having many years experience in the radio-electronics field and who's avocation is cinematography.

At the present state of the television art, the standard TV picture in the United States is composed of 525 intensity-modulated horizontal lines regardless of the size of the picture tube. When this standard was chosen it was considered adequate for the prevailing small size TV sets. Now the picture structure, with its lack of detail, becomes annoyingly conspicuous when viewed on the larger TV screens of today. If this picture is to compete in quality with the projected images of 16mm films, it should have a definition of at least 2,100 lines. A 30 x 40 inch home movie screen has nine times as much area as the screen of a 16-inch rectangular picture tube, which is approximately 10 inches high.

The recently developed VTR system records pictures, having the definition of the present 525 line TV standard, on magnetic tape moving at the rate of 30 feet per second. With the tape traveling at such tremendous speed, it would require approximately 20 miles of tape to record a one-hour TV show, or the equivalent of 2000 feet of 16mm film.

If a suitable picture-integrating projection system were available it would require 640 miles of tape to reproduce a standard 2-hour show equal to that of 16mm film projected on a standard home movie screen—even if we considered the screen to have only four instead of nine times the area of the TV screen. If we consider a standard 35mm picture to have

(Continued on Page 146)

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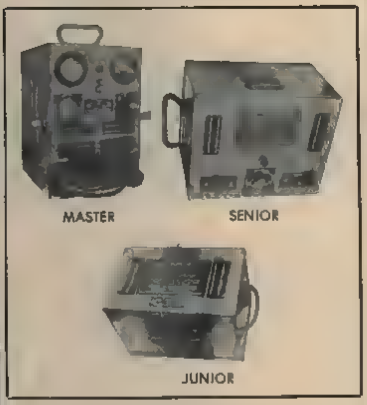

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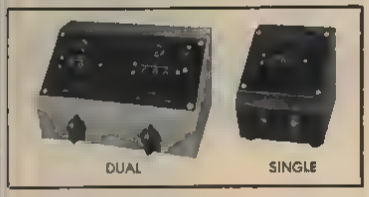

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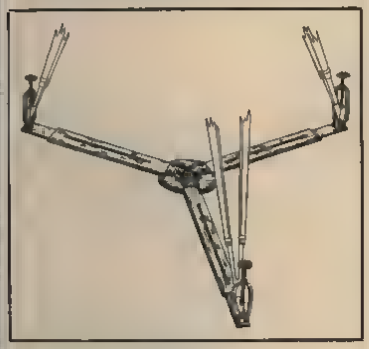

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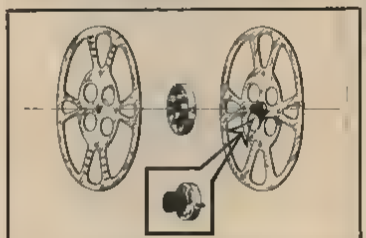

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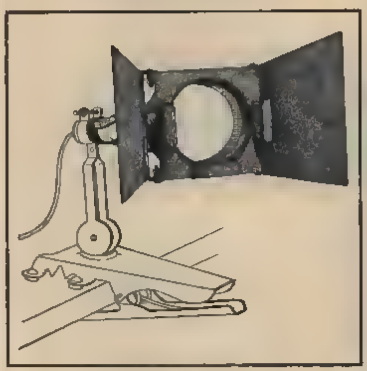

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TV FILM UNIT

(Continued from Page 135)

ing monochrome film, has certain limitations not yet overcome by the manufacturer, and thus it is necessary to reduce lighting contrast and suppress the brightness range.

All of this information plus that in all the other literature was carefully studied and successfully applied in our initial TV film productions.

Of all the films we produced and televised over WJAC TV during the past year, the most favorable public reaction came from two: one dealing with the famous Johnstown Flood of 1889, and from another depicting mining operations deep within Pennsylvania coal mines. "Water, Johnstown's Friend and Foe" helped considerably in selling 10,000 extra copies of the Johnstown Tribune-Democrat. Most of these orders were received from persons residing in outlying districts reached by WJAC-TV's television signal, but not reached by the newspaper in ordinary channels of distribution.

The production of the coal mining film presented many photographic problems for the first time. Two days were spent deep inside local coal mines shooting mechanical and hand-loading operations and other activities. We used the Auricon camera here, powered by an automobile storage battery. For illumination, we used two No. 2 photofloods in reflectors. Because the mine power lines were all 250 volts, we wired the two lamps in series and split the line, feeding 125 volts into each lamp.

Still other "first time experience" followed other TV film undertakings for the station. The photographing of a documentary, "Transportation," was anything but a bed of roses for the photographer who had been nearly suffocated in tunnels, made sick on airplanes, and soaked to the skin by rain—all in the pursuit of realism.

Now that the 100th Anniversary series has been completed, we have been kept just as busy shooting news events, commercials and a half-hour quiz show for the station—the latter indoors in a small radio studio which we have fitted out as our TV film production stage. Two Auricon cameras are used in filming this show. Andrew J. Racosky is second cameraman.

For this operation, we found it necessary to have a larger film supply than the original Auricon Cine-Voice cameras provided. The cameras were sent to Hazen Coon of Detroit who installed 600-foot magazines.

Six hundred feet of film is used in each camera. A five-minute break is

taken during filming of the quiz program to permit reloading the magazines with 400 feet of film

To gain the desired sharpness in focus from any camera position within the small studio, enough lights were hung from the ceiling to enable us to shoot at f/11. The simple lighting units are pictured in an accompanying photograph. They consist of a length of 1" by 6" board. Attached are three lamp sockets that take reflector flood lamps. The units are suspended from the ceiling with the aid of picture hooks and eyescrews, and the power cables run along the ceiling to the junction box.

Both cameramen are in one-way telephone communication with the control room. Wearing headsets, they receive camera directions from Edward Klym.

An added function of our TV film production department is making slides for daily news and sports events. These are made in the photo department of the Johnstown Tribune-Democrat. Copies of Associated Press wirephotos are made on 35mm plus-X film, and transparencies are made on fine grain positive stock, which is then developed in Dektol one-to one. The wirephotos are taken directly from an AP receiver installed in the newsroom of the newspaper, which is one of 186 member-newspapers in AP's international network. The wirephoto slide reproductions augment WJAC-TV's newscasts and are put on the air via the latest type film and slide pickup equipment.

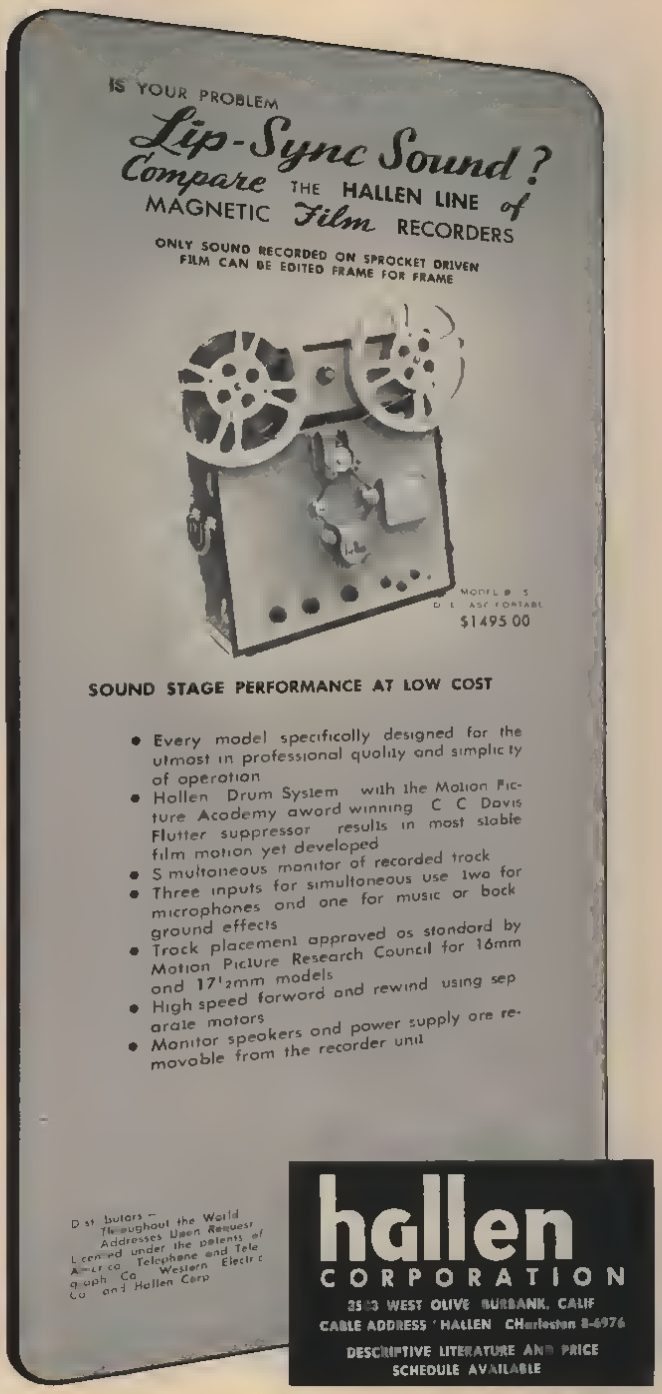
1953 NOMINEES

(Continued from Page 132)

the final Academy tabulations, the five productions in each class receiving the greatest number of votes become the *official nominees* for the year's Academy Awards for photographic achievement.

Directors of photography are eligible to vote in the preliminary balloting and nomination voting. Only Academy members—and this includes some directors of photography—participate in the final voting, which selects the one best film in each class for the photographic award. In other words, at this time, voting for the photographic achievement awards—as well as the other awards—is participated in by members of all branches of the industry who are also members of the Academy.

Of the eleven cameramen having pictures nominated this year, many have been on the nomination lists in other years, and four have previously won Academy Awards. Leon Shamroy has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three "Oscars," for "The Black Swan" (1942), "Wilson" (1944), and "Leave Her To Heaven" (1945). He also holds Nomination Certificates for "The Prince of Foxes" (1949), "David and Bathsheba" (1951), and "Snows of Kilimanjaro" (1952).

Hal Mohr has two "Oscars" gracing the mantle of his home for "Midsummer Night's Dream" (1933) and "Phantom of The Opera" (1943).

Joseph Ruttenberg was presented with an "Oscar" for "The Great Waltz" (1938) and for "Mrs. Miniver" (1942).

In the nominee's circle in recent years have been George Folsey for "Million Dollar Mermaid" (1952); Robert Planck for "The Three Musketeers" (1948) and "Little Women" (1949); and Frank Planer for "Champion" (1949) and "Death of a Salesman" (1951).

As the evening of the Awards presentation ceremonies draws near, speculation as to which productions will win awards rises proportionately. Sometimes a production having a great number of nominations for achievement in various categories stands a better chance in the Awards than a film having but one. Thus, if such pictures also are nominated for best photography, the record shows they stand an even chance of winning an award in this category. In light of this, it may be interesting to review the nominations which have been collected this year by seven of the ten productions also nominated for photographic awards.

Heading the list is "From Here To Eternity," photographed by Burnett Guffey, ASC, with a total of 13 nominations: Best Production, Actor (2 nominations), Supporting Actor, Actress, Supporting Actress, Photography, Costume Design, Directing, Editing, Music Score, Sound Recording and Screenplay.

In second place is "Roman Holiday," photographed in black-and-white jointly by Frank Planer, ASC, and French cameraman Henry Alekan—with a total of 10 nominations: Best Production, Supporting Actor, Actress, Art Direction, Cinematography, Costume Design, Directing, Editing, Story, and Screenplay.

"Lili" and "Shane" are tied for third place with 6 nominations each. "Lili," a color production, was photographed by Robert Planck, ASC. In addition to the nomination for best color photography, the production also has received nominations for best Actress, Art Direction, Directing, Music Score, and Screenplay.

"Shane," also a color production, photographed by Loyal Griggs, ASC, received nominations for best Production, Supporting Actor (2 nominations), Directing, and Screenplay—in addition to Photography.

"Julius Caesar," a black-and-white production photographed by Joseph Ruttenberg, ASC, received a total of 5 nominations. In addition to the one for Photography, it also is up for best Production, Actor, Art Direction, and Music Score.

Also winning 5 nominations is "The Robe," only CinemaScope production in the running for a photographic award this year. Photographed in color by Leon Shamroy, ASC, "The Robe" has nominations also for best Production, Actor, Art Direction, and Costume Design.

"Martin Luther" just made the multiple-nominations list with a total of two. Photographed in black-and-white by Joseph Brun, ASC, it has been nominated for Art Direction in addition to Photography.

This year, MGM leads with 3 nominations for photographic awards: "Julius Caesar," "All The Brothers Were Valiant," and "Lili." Columbia, Fox and Paramount each have two. Columbia—"The Four Poster" and "From Here To Eternity"; Fox—"The Robe" and "The Twelve Mile Reef"; Paramount "Roman Holiday" and "Shane."

No one however (except the auditing firm of Price Waterhouse) will know who the winners are until the evening of March 25th, when at the RKO-Pantages Theatre in Hollywood the Aacademy's 1953 Awards presentation ceremonies take place.

Incidentally, if you have a television set, you'll very likely see the whole show from the comfort of your living room. This year, for the first time in Academy history, the Awards presentations will be televised—by the entire NBC-TV network and its affiliates.

VIDEO TAPE RECORDING

(Continued from Page 142)

four times the area of a 16mm picture, it becomes obvious that four times the number of running feet of tape would be necessary to achieve the same quality, or 2,560 miles of tape for a two-hour show. Knock off 90 percent of this and we still have 256 miles of tape that will be required if and when this much improvement is possible. Now that we have dreamed the speed down to where the tape is creeping past the pick-up heads at only 128 miles per hour, can't you hear the projectionist hailing and praising this great boon to the super modern cinema of tomorrow?

After a reasonable amount of improvement, VTR may be expected to have certain advantages over motion picture film for TV use. The picture quality may be improved to a point where it is better than the present kinescope picture on film. Tape would have

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the advantage of storing the electrical signals directly as they come from the TV camera or off the cable from a distant station, having them ready for immediate playback without the losses presented by the developing processes involved with kinescope films. Another point in favor of VTR is the sound track, which can have a quality that is literally out of this world, and the capability of recording frequencies far beyond those of sound

Outside of the TV industry the aspects of VTR are quite different A theater patron would probably be insulted if he were expected to tolerate such picture distortion as he calmly accepts as part of his free home TV entertainment. He expects circles to be round and squares to be square and scenes to be big—at the cinema Stop motion and slow motion, though possible, would be far too impractical with VTR. Reverse motion would seem impossible. Superimposition and fading would be simple matters of electronic mixing and video gain control. Dial twisting would be the new art.

Finally the complexity, expense, bulk, and lack of portability would seem to eliminate VTR from the home movie field.

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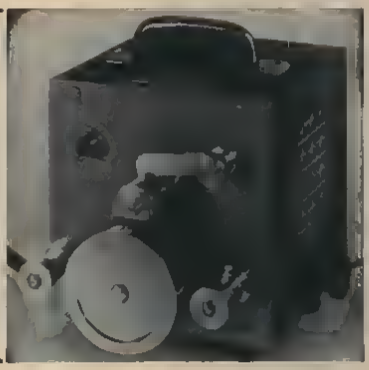

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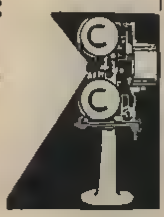

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A NEWSREEL-TYPE PRODUCTION IN COLOR

(Continued from Page 130)

between what we would have liked to do and what we could do. For one thing, the film was limited to 14 minutes screen time both for economy and with an eye on utilizing it for television.

Six major Festival events were selected for coverage; the arrival of the Campus Queens, a garden party, an air flight Luncheon over Northern California, a night parade, the California-Baylor football game, and finally, the Coronation Ball at the Hotel Claremont. With so many events to be covered within the limited time allotted for the film, there was little opportunity for the development of a story. Hence it was decided to use a short introduction, and then art work in the form of a program as subtitles for the various events.

Commercial Kodachrome was chosen as the film medium. Although its emulsion speed is quite slow, (we used ASA 8 for interiors and ASA 6 for daylight) its latitude proved very useful. The brightness range in daylight is usually too great for regular Kodachrome when it is used as an original for prints, and the same could be said for artificially lighted scenes, where there is insufficient control over lighting balance, as in this project. Besides, the footage numbers on CCO greatly increase the speed and ease of editing.

Since we have had extensive experience in covering news and sports events for television, we decided to apply the techniques we have learned in this type of coverage in photographing the Festival. This decision was necessary because of the nature of the Festival. It contained numerous events scheduled in a close timetable. There was no possibility of re-takes, and we would be lucky to get even a few set-ups, since we were enjoined not to interfere with the events, or the press coverage of them. Also, plans have a habit of going awry, and we could not predict with certainty whether or not an event would happen at the set place and time. Hence, we needed highly flexible and adaptable equipment and crews.

For each event, we used two cameramen, generally equipped with hand cameras. Our "work horse" was the Arriflex 16. To me this is an ideal camera. It is light, and made to order for hand-held shooting. Its motor drive eliminates the embarrassment of spring motor rundowns, or partial winds at crucial moments. Its reflex focusing speeds up shooting, and allows for no parallax and focusing errors. The addition of 400-foot magazines, when they are available, will further increase its usefulness.

As a secondary hand camera, we used a Bolex, which is also an excellent hand camera, especially when fitted with an eye-level focuser, turret lever, filter slot and pistol grip. The filter slot is worth its weight in gold when using CCO in daylight.

Using two cameramen on an event meant that we would have a variety of angles for editing, providing we did not lose an event due to any of those numerous things that so often can go wrong with filming.

In shooting daylight exteriors our greatest problem was varying light conditions. We often had to shoot in heavy overcasts. We used filters to help overcome this handicap—an Eastman 81A or 81B. The problem was to eliminate the excess blueness of cloudy days, without making the scene objectionally warm. People expect an overcast day to be blue, but at the same time, will object to excessive blueness. Our aim was to achieve just that psychological amount of coldness. To do this, we would only partially correct, and this was a matter of judgment. We have not found the average color temperature meter to be dependable outdoors, though quite useful indoors.

Since we could not carry around bulky reflectors, even if we had the time to use them, we relied instead on small hand reflectors, using them especially for closeups. Again, the latitude of CCO helped, allowing us in contrasty scenes to over-expose, yet still retain definition in the highlights.

An interesting problem was the coverage of the flight over Northern California in one of Pan American's Stratoliners. We wanted interiors of the plane, and aerial shots of the terrain. Since there was a great deal of daylight coming into the plane, we used CCO with a Wratten 83 filter to get the desired natural conditions. For the interiors, a couple of blue photofloods run off the plane's 110 line provided fill light. For the aerial shots, we used an Eastman Skylight filter, and made our exposure readings with an SEI meter. We found this meter an extremely useful adjunct to our Norwood, especially for telephoto shots and for determining the brightness range of scenes.

We had two difficult events to cover, which necessitated the use of artificial light; the night parade, and the Coronation Ball. The parade was large and moved down the main street of Berke-

ley. On a limited budget, we had to light an area sufficiently large enough to get a whole band coming in and out of the scene. We decided on 25 kw of lights with power supplied by a DC generator; our light units were 2 Seniors, 6 Juniors, and a Senior Colortran unit.

The lights and fixed camera were mounted on upright aluminum scaffolds. These scaffolds are really a marvel. They are light, one man can erect them, and they will go up to 25 feet without support. They can also be moved around easily. Two scaffolds of lights were placed behind the reviewing stand, and the other was placed facing into the parade area. On this stand was placed an Auricon 1200 as a fixed camera, and 2 Juniors and a movable Senior right above the camera. The Senior followed the subject that the camera shot, giving reasonably flat lighting. The Arriflex 16 was used as a hand camera along the parade route for close-ups and reaction shots. Here the reflex focusing feature of the Arriflex was invaluable, since at F/1.5 and F/1.8 there is little depth of field. The placement of the cameras may be seen in the accompanying photo.

The lighting problem was to achieve a reasonably even light distribution along the parade route, yet have our lights at sufficient height to illuminate the tallest float without having the light

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shining in the spectators' eyes across the street. Thus, we placed the lights as high as the scaffold would go. On top of this, we had only a few minutes of darkness before the parade started in which to make the final light adjustments. We were able to shoot at F/1.8, and we achieved the correct color temperature by varying the voltage of the generator until the color temperature meter read 3200 Kelvin.

The Coronation Ball posed a similar problem. Here, we had to place the lights on a dance floor without interfering with the dancers. We did this by tying the Juniors to the pillars. Luckily, we didn't need as much light for this event as for the parade. Again we used the Auricon 1200 as the fixed camera, and the Arriflex as a hand camera to shoot the colorful Coronation ceremony.

All together, we shot 2,000 feet of color film, and our batting average was very high. The editing was not too difficult, since we had two camera angles for most shots, and we had shot plenty of reaction and cutaway shots—a definite "must" in this type of shooting, where you don't have the opportunity to match action.

For the sound, we used narration exclusively, and added sound effects and music. To background the parade shots we used a tape recorder on the spot, to record natural sounds.

The result was a fast paced, entertaining film, which greatly pleased our clients. The film will be used to promote a greater and better Foothall Festival for 1954.

Although we filmed most of the Festival in much the same way a movie amateur would have done—using hand held cameras, and with little if any control over what we were shooting—we attained highly professional results. Such results were due to the use of top quality equipment, and to the application of the experience gained from covering innumerable similar events. In addition, we acquired valuable experience in shooting color under newsreel conditions—experience which we believe will come in handy when color television creates a real demand for filmed program material in color.

3-D FILM FESTIVAL

(Continued from Page 141)

points up the importance of the nutritional values of dairy products for greater physical fitness.

The film was well photographed and very professionally put together with the stereo effect giving added luster to the sporting activities.

This Is Your Line, 400 feet. Koda chrome, with narration and music on film, was photographed by Mr. Joseph D. Price, Bartlesville, Oklahoma, using a Bolex camera and Bolex stereo attachment.

Possessing perhaps the finest photography, with respect to pictorial composition, of all the entries, this film gets off to a most impressive start aided by highly interesting narration. The picture suffers somewhat later when the narration is halted and the music allowed to take over. Price's fine photography, however, sustains interest until the final fadeout. Watching the fine camera angles, the unusual compositions, and the way the cameraman evidently kept his continuity in mind as he shot what must have been many thousands of feet of film in some of the roughest terrain imaginable. One almost forgets that it is a picture, it is so realistic.

You And Stone Container, 410 feet, Kodachrome, with narration and music on film, was produced by Academy Films, Chicago, Illinois, for the Stone Container Corporation, makers of fiberboard and fiberboard cartons.

Photographed with a Bolex camera and stereo attachment, the film is essentially an indoctrination film for showing to prospective employees. Beginning with a shot of the exterior of the Stone plant, the camera moves inside to show the operations that produce the company's products. The story is told by the company's personnel manager as he interviews a prospective employee.

The film is a fine example of how stereo, applied to this type of motion picture, greatly enhances interest.

This Is Progress is the only film not made by one of the three systems previously mentioned. Produced by the Raphael G. Wolff Studios, Hollywood, makers of industrial and training films, *This Is Progress* was photographed with a twin-camera 3-D unit made up of two Maurer 16mm cameras.

Produced for General Motors Corporation, this 400 foot Kodachrome and sound picture depicts the progress of the company in advancing the design and mechanical quality of its motor cars.

The fine quality three dimension scenes show the company's line of super sports models, its experimental jet automobile, and concludes with scenes showing its latest model Oldsmobiles, Pontiacs and Cadillacs in action.

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It was regretted that no films made with the Elgeet stereo system were available for screening The two such films for which entry blanks had been received, failed to arrive

The Festival Committee included Ellis Carter, Charles Lawton, Jr., Peverell Marley, and Lester White—professional cinematographers who themselves have photographed some of Hollywood's best 3-D feature films.

In acknowledgment of their fine photographic work and commemorating the Festival event for which their films were chosen for exhibition, the producer of each film included in the Festival program will receive the American Cinematographer Merit Filming Award

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FILMING THE EVEREST CLIMB

(Continued from Page 138)

have upon the expedition members. The first is a natural; you observe and record your observations with the lens But as the expedition goes on, you soon become more conscious of the latter, and train your camera more and more upon the people and their struggles with the terrain."

Filming the expedition was one series of problems after another At the start, it was excessive heat; then it was extreme low temperatures—sometimes reaching a low of 125 degrees below zero! In fact, day and night temperature differences often ranged as much as 150 degrees. To get the cameras to operate at extremes of cold it was necessary to remove the original factory lubricant and repack with graphite and non-freeze oil. Often, to help keep his camera warm, Stobart would take it to bed with him; even then, he says, operation would become sluggish, and he never knew when the brittle color film might break in the middle of an important scene.

Often, when moving in the high, rarefied atmosphere, climbing required almost super-human effort. There were times when the photographer members of the party scarcely had enough energy left to do a full minute's filming in the course of a day—which obviously accounts for the fact that. of the 30,000 feet of 16mm Kodachrome film taken on the expedition, only a third of it was used.

Filters, of course, were vitally important for the snow scenes. The 2-B haze filter was used for practically all the shots. The Polaroid filter proved especially useful for making distant mountain shots. Another basic item was a large dark plastic changing bag for loading and making minor all-weather repairs without ruining film.

"The bag served a double purpose," says Mr. Stobart. "I also used it to keep the camera, film and accessories dry while hiking Gloves were important, too Each camera was equipped with an extension on the starting button so that it could be operated easily with gloved hands. But no matter what gloves I wore, underneath them was another protective pair of thin silk gloves. In such extreme cold you must wear them when changing film or making camera adjustments, for in extreme cold bare fingers stick fast to cold metal and with unpleasant results."

To reduce the weight of his equipment pack, Stobart selected accessories and equipment made of only the lightest materials. His tripod heads, for instance, were made of special lightweight alloy An ice ax was rigged up to double also for a camera tripod, and thus reduced by one, the number of camera supports it was necessary to bring along on the climb.

With the sun nearly vertical on Everest, the light was so intense that sunlight exposures were decreased about one stop less than lower altitude shots. A Norwood incident light meter helped gauge exposures that, for the most part, were planned to keep sky renditions uniform For closeups of people Stobart exposed normally, ignoring the bright snow background.

About high mountain filming, Stobart developed some useful maxims. Among them: "Keep your tripod head loose and get right into the action. A good range finder is essential: if you fiddle for a last look at the stop or focus you miss the shot. You have exciting action which is the important thing; you can get away with 'murder' on the exposures."

None of the thirteen lucky members of the journey was a professional actor, yet every performance was most convincing, for each man was engaged in a life or death battle to reach the summit. As someone has pointed out. it does not take histrionic talent at all to show fear and tension when a single slip would mean a horrible death in the icy faatness of the Himalayas

The two leading members of this all-star cast are Sir Edmund Hillary and the Sherpa guide, Tensing Norkay, who were chosen by Colonel Hunt to make the final climb of several hundred feet, the dramatic finale that produced the grand climax of the picture. Hillary, who was later knighted by Queen Elizabeth for his sterling achievement, is a beekeeper who served in his native New Zealand air force during World War II. Tensing Norkay, his companion on the final dash, had been a guide on many previous Everest excursions, including the Swiss party of 1952 that climbed within 800 feet of the summit.

After the two climbers had attained the topmost pinnacle, Hillary photographed Tensing as he planted the Union Jack on the peak. Then followed the most spectacular panorama shot in film history—the magnificent view from the crest of the world's most challenging mountain. So it was that to Sir Edmund Hillary, a non-professional cinematographer, fell the honor of filming the climax of a great documentary film.

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(Continued from Page 129)

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d) The emulsion surface of undeveloped 16mm film passing through a 16mm camera at 16 frames per second

The results of these experiments can

(Continued on Page 158)

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Current Assignments of A.S.C. Members

Major film productions on which members of the American Society of Cinematographers were engaged as directors of photography during the past month

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COLUMBIA

● LESTER WHITE, "The Killer Wore A Badge," with Fred MacMurray, Phil Carey, Richard Quine, director.

● CHARLES LAWTON, JR., "Three Hours To Live," (Technicolor), with Dana Andrews, Donna Reed, Dionne Foster Al Werker, director.

● ARTHUR E. ARLING, "The Pleasure's All Mine," retitled "Three For The Show," (Technicolor, CinemaScope) with Betty Grable, Marge and Gower Champion, Jack Lemmon. H. C. Potter, director.

● BURNETT GUFFEY, "Those Reported Missing," with Robert Francis, Diane Foster, Earl Hymann. Lew Seiler, director

METRO-GOLDWYN-MAYER

■ JOSEPH RUTTENBERG, "Brigadoon," (Ansco Color, CinemaScope) with Gene Kelly, Van Johnson, Cyd Charisse, Elaine Stewart, Virginia Bosler, Hugh Laing, Dodie Heath, Barry Jones, Albert Sharpe, Owne McGivney Eddie Quillan, and Tudor Owen. Vincente Minnelli, director

PARAMOUNT

● LOYAL GRIGGS, "The Bridges At Toko-Ri," (Eastman Color Wide Screen) with William Holden, Grace Kelly, Mickey Rooney, Frederic March, Charles McGraw, Robert Strauss, Keiko Awaji, Dick Shannon, Bill Bouchey, Mark Robson, director.

● LOYAL GRIGGS, "The Big Top," (Hal Wallis Prod., Eastman Color, Widescreen) with Dean Martin, Jerry Lewis, Joanne Dru, Zsa Zsa Gabor Wallace Ford, Nick Cravat, and Gene Sheldon, Joseph Pevney, director.

RKO

● HARRY WILD, "The Big Rainbow," (Technicolor) with Jane Russell, Gilbert Roland, Richard Egan, Lori Nelson, Robert Keith, Joseph Calleia. John Sturges, director.

UNIVERSAL-INTERNATIONAL

● RUSSELL METTY, "Sign of the Pagan," (Technicolor, CinemaScope) with Jeff Chandler, Jack Palance, Ludmilla Tchersina, Rita Gam, and Jeff Morrow. Douglas Sirk, director

● CARL GUTHRIE, "Dawn At Socorro," (Technicolor, wide-screen) with Rory Calhoun, Piper Laurie, David Brian, Kathleen Hughes, Alex Nicol George Sherman, director.

● CLIFFORD STINE, "This Island Earth," (Technicolor; wide-screen) with Bart Roberts, and Faith Domergue. Joe Newman, director.

● MAURY GERTSMAN, "Bengal Rifles," (Technicolor; wide screen) with Rock Hudson, Arlene Dahl, Dan O'Herlihy, Torin Thatcher, Michael Ansara Laslo Benedek, director.

● GEORGE ROBINSON, "The Matchmakers,' with Marjorie Main, Chill Wills, Alfonso Bedoya, Pedro Gonzales Gonzales, Rudy Vallee, Ruth Hampton, and Benay Venuta Charles Lamont, director

● IRVING GLASSBERG, "Francis Joins The WACs," with Donald O'Connor, Julia Adams, Chill Wills, Mamie Van Doren, and Allyson Hayes. Arthur Lubin, director

● RUSSELL METTY, "The Tight Squeeze," with Sterling Hayden, Gloria Grahame, and Gene Barry Jerry Hopper, director

WARNER BROS

● SAM LEAVITT, "A Star Is Born," (Technicolor; CinemaScope) with Judy Garland, James Mason, Jack Carson, Charles Bickford, Tom Noonan, and Jack Pepper. George Cukor, director

● WILFRID CLINE, "Lucky Me," (Warnercolor, CinemaScope) with Doris Day, Robert Cummings, Phil Silvers, Eddie Foy, Jr., and Nancy Walker. Jack Donohue, director.

● PEVERELL MARLEY, "The Talisman," (WarnerColor; CinemaScope) with Virginia Mayo, Rex Harrison, George Sanders, Laurence Harvey, Robert Douglas. David Butler, director.

● Stn Hickox, "Battle Cry," (WornerColor; CinemaScope) with Van Heflin, Aldo Ray, James Whitmore, and Tab Hunter. Raoul Walsh, director

INDEPENDENT

● Jack Cardiff, "The Barefoot Contessa," (Figaro Prods., Technicolor, shooting in Italy) with Humphrey Bogart, Ava Gardner, Edmund O'Brien, Valentina Cortessa, Marius Goring, and Bessie Love. Joseph L. Mankiewicz, producer-director.

■ Frank Planer, "20,000 Leagues Under the Sea," (Walt Disney Prod., Technicolor; CinemaScope) with Kirk Douglas, James Mason and Peter Lorre. Richard Fleischer, director

● Gil Warrenton, "The White Orchid," (Cosmos Prod. for U A; Eastman Color, Wide screen) with Wilhom Lundigan, Peggie Castle, and Armondo Silvestre. Reginald LeBorg, producer director.

● Hal Rosson, "Mambo," (Ponti De Laurentiis Prod. for Paramount shooting in Rome, Italy) with Silvano Mangano, Michael Rennie, Vittorrio Gassman, Shelly Winters, and Katherine Dunham. Robert Rossen, director.

● Ernest Laszlo, "Vera Cruz," (Hecht-Lancaster Prod. for U A, Technicolor, Widescreen shooting in Mexico) with Gary Cooper, Burt Lancaster, Marti Blanchard, Cesar Romero, Sarita Montiel, George Macready. Robert Aldrich, director.

TELEVISION

(The following directors of photography were active last month in photographing films for television in Hollywood, or were on contract to direct the photography of television films for the producers named.)

● Lucien Andriot, "The Life of Riley" series of half hour comedy-dramas for Hal Roach Studio Prods., starring William Bendix. (NBC)

● Joseph Biroc, "The Lone Wolf" series of half-hour dramas for Gross-Krasne, Inc., California Studios; also "The Family Next Door" series of 15 minute films for American National Studios, Inc.

● Norbert Brodine, "Letter To Loretta" series of half-hour dramas for Lewisor Prods. —D.P.f, starring Loretta Young. (Procter & Gamble), RKO-Pathe studio.

● Dan Clark, "Cisco Kid" series of half-hour western dramas, also "I Led Three Lives" series of half-hour dramas, starring Richard Carlson, for Ziv-TV Corp., California Studio.

● Edward Colman, "Dragnet" series of half hour dramas, starring Jack Webb, for Mark VII Prods., Walt Disney Studio. (Chesterfield.)

● Robert deGrasse, "Make Room For Daddy" series of half hour comedies starring Danny Thomas for Marterto Prods., Inc., D.P.f, Motion Picture Center. (ABC.)

● George Diskant, "Four Star Playhouse" series of half-hour dramas, featuring various stars, for Four Star Productions, RKO-Pathe Studio (Singer Sewing Machines.)

● Karl Freund, "I Love Lucy" series of half-hour comedies starring Lucille Ball and Desi Arnaz, for Desilu Productions; (Philip Morris) also "Our Miss Brooks" series of half-hour comedies, starring Eve Arden, also for Desilu Productions, (General Foods) at Motion Picture Center.

● Fred Gately, "Big Town" series of half hour mystery dramas for Gross-Krasne Productions, California Studio (Lever Bros.)

● Jack MacKenzie, "Public Defender" series of half hour films for CBS, starring Reed Hadley. Shooting at Republic Studios.

● William Mellor, "Adventures of Ozzie and Harriet" series of half-hour comedy dramas starring Ozzie Nelson and Harriet Hilliard for Stage Five Prods., Inc., General Service Studios (ABC).

● Virgil Miller, "You Bet Your Life," weekly half-hour audience participation shows, featuring Groucho Marx, for Filmcraft Prods., NBC Studios (DeSoto-Plymouth).

● Hal Mohr, "The Joan Davis Show" series of half hour comedy dramas starring Joan Davis for Joan Davis Enterprises, General Service Studios.(NBC).

● Kenneth Peach, "Mr. and Mrs. North" series of half-hour dramas starring Barbara Britton and Richard Denning for John W. Loveton Productions, Samuel Goldwyn Studios. (Revlon, and Congoleum-Nairn). Also "Topper" series of half hour films, starring Anne Jeffreys, Robert Sterling, Leo G. Carrolf, and Lee Patrick for Loveton-Schubert Prods., at Samuel Goldwyn Studios. (Camel Cigarettes).

● Robert Pittack, "Private Secretary" series of half hour comedy dramas starring Ann Sothern and Don Porter, (Lucky Strike), also "Cavalcade of America" series of half-hour dramas, for Jack Chertok Prods., General Service Studios.

● Guy Roe, alternating with Walter Strenge on the "Rocky Jones, Space Ranger" and "Waterfront" series of half hour dramas for Roland Reed Productions, Hal Roach Studios.

● Mack Stengler, "Life With Elizabeth" series of half hour dramas; also "The Liberace Show," half hour musical film series for Snader Telescriptions Corp.

● Harold Stine, "Cavalcade of America" series of half hour dramas for Jack Denove Prods., Inc., Samuel Goldwyn Studios. (DuPont)

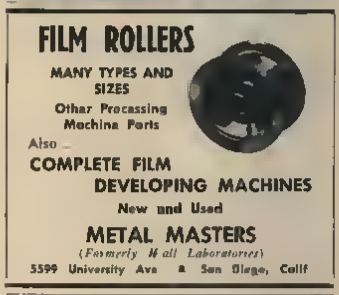
● Walter Strenge, "My Little Margie" series of half hour comedies, starring Gale Storm and Charles Ferrell (Scott Paper Co.), also "Rocky Jones—Space Ranger" series of half hour science-fiction dramas starring Richard Crane and Sally Mansfield (UTP); also "Waterfront" series of half-hour dramas starring Preston Foster and Lois Moran (UTP) at Hal Roach Studios.

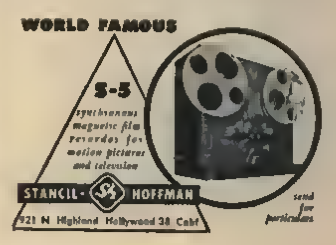
● Stuart Thompson, "Topper" series of half hour comedies starring Anne Jeffreys and Robert Sterling for Loveton-Schubert Prods., Goldwyn Studios. (Camels).

● Phil Tannura, "The Burns and Allen Show" series of half-hour comedies starring George Burns and Gracie Allen, for McCadden Corp., General Service Studios. (Carnation Milk and Goodrich).

● Gilbert Warrenton, "Chevron Theatre" series of half hour dramas featuring various stars, for Revue Productions, Republic Studios.

● Harold E. Wellman, "Mr. Sun" series of half-hour dramas. (Bell Telephone Co.)





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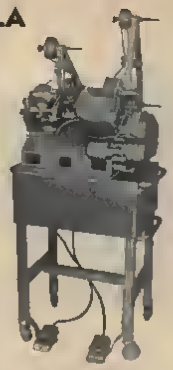

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CLOSEUPS

(Continued from Page 122)

gineers. The Tushinsky process involves three separate lenses: variable anamorphic photographic lens; variable anamorphic printing lens; and variable anamorphic projection lens With these three lenses, it is possible for a studio to provide release prints in a wide range of aspect ratios—up to 3 to 1.

At the demonstration, the Nutcracker Suite from Walt Disney's *Fantasia* was projected from normal to 3 to 1 screen aspect ratio, thus showing how a theatre owner may, by the use of the Tushinsky projection lens, fit any cartoon into any size screen without introducing noticeable distortion

There were other demonstrations, too, including one of scenes made with a major studio camera with an area of 1.685 x 1.888 converted through the Tushinsky lens to a 2 to 1 print within the standard Academy frame.

Both RKO-Radio and Paramount studios have expressed interest in the lenses.

★

Our apologies to Mr. Hal Pereira, head of Paramount Studio's Art Department, for omitting to credit him last month for his courtesy in loaning us the drawings used in illustrating his department's contribution to the production. "Rear Window," described in our February issue.

WHAT'S NEW

(Continued from Page 120)

ing to D. J. White, president of Magnasync, the new equipment is the answer to the dilemma of the small theatre owner.

Complete descriptive and technical details of the equipment may be had by writing the manufacturer and mentioning *American Cinematographer* magazine.

Title Letters—Clingtite Products, Inc., 4844 S. Ashland Ave., Chicago 9, Ill., offer a new brochure for amateur movie makers describing the company's line of Clingtite titling letters and including samples of the letters for trial. Complete Clingtite letter sets may be purchased at leading camera stores. A set, including 157 letters, numerals, figures, two 8 x 10 titling boards, and a handy carry-all envelope sells for $2.95.

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Lens Package—Elgeet Optical Co., Inc., 838 Smith Street, Rochester 6. N Y., offers a complete lens package for the Bell & Howell 172A and 172B mag-

azine cameras and 134V and 134W roll cameras. The package introduces the first inexpensive, fine-quality Rochester-made fixed-focus telephoto lens for these Bell & Howell cameras; it's a 38mm (1½") f/3.5. In the same package are a 7mm f/2.5 wide-angle uni-focus lens, and a set of matching finders for both lenses. List price of the packaged unit is $80.00.

Voltage Booster—Norpat Sales Inc. 113 West 42nd St. New York 6, N. Y., offers a new 1500-watt line-voltage booster designed for areas where line voltage fluctuates or is below normal. The compact unit provides full rated 105 to 125 volt 50/60 cycle AC current to any electrical equipment or appliance consuming up to 1500 volts A meter reads line voltage as well as output from the booster for constant monitoring of voltage applied to device being operated. A switch provides for increasing power five volts per step.

Unit is especially suited for sound motion picture projectors, sound recorders, and for lighting in color photography.

Optical and Filter Glass—Alfa Photo Corp., 303 West 42nd St, N Y. City, has been appointed American agents for the line of optical and filter glass manufactured by Chance Brothers Ltd. Birmingham, England.

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(Continued from Page 153)

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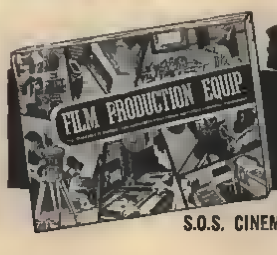

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